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ABSTRACT

The booster lessons included in this book are designed for those children who need targeted support to secure National Curriculum Level 4 in the Key Stage 2 English tests. As the children work through 18 booster lessons, they will revisit key objectives that will help ensure that they achieve their full potential in the end-of-Key Stage 2 tests. These materials are designed to complement the Year 6 Planning Exemplification. The lessons cover persuasive writing, narrative writing, and report writing. The sections include guided reading sessions to introduce the text type, review key features and provide models to support shared and independent writing. The lessons provide opportunities for children to plan, write, and edit against agreed criteria. The spelling challenges are intended as quick reminders of spelling work that children have already covered. (PM)

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Year 6 Literacy Booster Lessons: 2003.

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Introduction to the literacy booster lessons

The National Literacy and Numeracy Strategies aim to raise standards for all children. The skills, competencies and learning experiences they address are essential to children's success in secondary education and their lives beyond school. Some children may need extra support beyond the literacy hour and the daily mathematics lesson. The Strategies have produced a range of intervention programmes for schools to support children so that they can make accelerated progress and, wherever possible, catch up with their peers.

The booster lessons included in this book are designed for those children who need targeted support to secure National Curriculum level 4 in the Key Stage 2 English tests. They are not intended as a revision programme for all Year 6 children. As the children work through the 18 booster lessons, they will revisit key objectives that will help to ensure that they achieve their full potential in the end-of-Key Stage 2 tests.

The National Literacy Strategy has produced a range of additional resources to support teachers as they plan and resource teaching throughout Year 6. Further details are available on our website, *www.standards.dfes.gov.uk/literacy*.

Many Year 6 teachers make use of the NLS planning exemplification outlined below, and the booster materials are designed to complement this approach to planning. Teachers who use alternative approaches in Year 6 will need to review these booster materials and make adjustments where necessary.

Year 6 Planning exemplification

The Year 6 planning exemplification and accompanying CD-ROM contain examples of units of work for teaching children in Year 6. The seven units contained in the 2002–03 edition are drawn from all three terms in Year 6. The units cover reading and writing objectives in narrative, poetry and plays, in three non-fiction text types, and in the related sentence and word level objectives. They exemplify rich, varied and challenging teaching to support children towards achieving levels 4 and 5 at the end of Year 6. The suggested length of these units varies from one week to three. The five-week revision unit prepares children specifically for the Key Stage 2 test.

Key Stage 2 test – 2003

The units take full account of the changes made to the writing test and the mark scheme for the Key Stage 2 test in 2003. The writing of both longer and shorter texts has been incorporated into the narrative and non-narrative units.

Literacy booster lessons

The booster lessons include an introductory lesson and a concluding lesson. In the introductory lesson, the children are introduced to the programme and to their targets for improvement. In the final lesson, they reflect on what they have learned and identify any further targets. The children are involved in self-evaluation throughout the lessons.

The focus of the lessons is particularly on writing, as this continues to be an area of weakness. In the 2002 Key Stage 2 tests, although the percentage of children achieving level 4 and above in writing rose by 3% to 60%, there were still 31% of the cohort who achieved level 3 in writing (compared to 13% in reading) and 36% of all boys attained this level.

The booster lessons cover:

- persuasive writing (six lessons);
- narrative writing (six lessons);
- report writing (four lessons).

The sections include guided reading sessions to introduce the text type, review key features and provide models to support shared and independent writing. The lessons provide opportunities for children to plan, write and edit against agreed criteria. Each writing lesson also includes a short spelling challenge to consolidate spelling skills. The spelling challenges are intended as quick reminders of spelling work that children have already covered. The National Literacy Strategy *Spelling Bank* provides detailed exemplification and guidance on the teaching of these objectives.

The lessons are designed to last approximately half an hour. However, if you are planning to deliver the materials during an Easter School, they can be delivered back-to-back in order to fit into one-hour sessions.

The lessons include two teaching sequences:

- **Guided reading lessons**
  - book introduction
  - strategy check
  - independent reading
  - return to the text
  - response to the text

- **Supported lessons**
  - spelling challenge
  - introduction and recap on previous lessons
  - the new work for the lesson
  - independent work
  - review and preparation for next steps

Staffing

Schools use a range of staff to support booster classes, including existing class teachers, teaching assistants and other support staff. It is important that the staff have experience of managing and supporting groups and are familiar with the children's strengths and weaknesses.

Identifying the children and informing parents

Schools use their assessment data to identify the group, who, with additional support, should be able to achieve level 4. These data will include ongoing assessment and qualitative information about the children. It is important that the children targeted for support through the booster classes are those who need this to help them reach level 4. Parents / carers should be contacted before the booster classes start and should be kept informed throughout. Many schools find that the support and involvement of the parents is important to keep children motivated and to give them opportunities to practise at home what they have learned.

Timetable for the booster lessons

The lessons are suitable to be used with a group or class of children in booster classes over a number of weeks. These classes may take place during the school day or at other times. Some schools deliver booster lessons before school at 'Breakfast Clubs', while some incorporate the classes into after-school programmes and others have used Saturday mornings.

Easter Schools

If you are planning to run an Easter School, the booster lessons will provide a useful resource. The section on narrative has been written so that it will fit particularly well into a four-day Easter School structure:

- Day 1 Booster Lessons 1 and 8
- Day 2 Booster Lessons 9 and 10
- Day 3 Booster Lessons 11 and 12
- Day 4 Booster Lessons 13 and 18

Additional materials

For information about additional materials see the NLS website: www.standards.dfes.gov.uk/literacy

Other sessions and materials from Further Literacy Support could be added. Schools have all been sent a copy of the teacher's book.

FLS Teacher's book DfES reference number 0584/2002
FLS Resource pack DfES reference number 0359/2002
Year 6 Planning Exemplification: Copies of the planning exemplification are freely available for every Year 6 teacher from your LEA or on line at www.standards.dfes.gov.uk/literacy DfES reference number 0752/200

Grammar for Writing: DfES reference number 0107/2000
Spelling Bank: DfES reference number 0086/2001

Introduction to the spelling challenges

Some teaching strategies

- All the spelling challenges in the booster lessons are revision of spelling work that children will already have been taught from the NLS *Framework*.
- Spelling challenge work should begin with some examples of words that illustrate the spelling convention or rule that is to be revised in that lesson. Examples of words that could be written up at the start of that session are included in the lesson notes.
- If, when children see the example words written up, they can immediately recall the relevant rule or convention, proceed to the quick test stage. If there is any uncertainty, the rule or convention should be explained using the session notes and any further examples.
- The quick test is an opportunity for children to show that they can apply a particular rule or convention. Individual whiteboards can be used by children to write each of the dictated words (provided in the session notes). When children have written a word, they should be asked to 'show-me', and a quick visual check will identify any errors or misconceptions within the group. If each word is taken separately, it is easier for children to learn from the feedback they get after each attempt.

Some general notes for the teaching assistant

- **Suffixes** are word endings that get attached to the end of other words (or word roots) to create new words – for example, the suffix '-ness' can be added to the word 'dark' to create 'darkness'. It is important for children to master suffixes – because they greatly increase the range of vocabulary they can use and control – but they can be tricky. The main challenge with using suffixes is to know when you can just add the suffix without any change (as in the 'darkness' example) and when you have to make a change at the point where the suffix is joined (for example it's not 'pretty-ness' but 'pretti-ness').
- **Prefixes** are word beginnings that get attached to the start of other words (or word roots) to create new words – for example the prefix 'in-' can be added to the word 'visible' to create 'invisible'.
- **Compound words** are created by adding two existing words together – for example, 'black' and 'board' can be joined into the compound 'blackboard'.
- **Homophones** are words that sound the same but have different meanings and spellings – for example, 'stair' and 'stare'.
- The NLS *Spelling Bank* lists all the spelling objectives from the NLS *Framework of objectives for teaching* and gives detailed guidance on teaching those objectives, together with explanations of the rules and conventions.

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Literacy booster lesson 1 — Looking forward

Session notes

- Explain that being in these booster lessons is all about being a winner and a champion. This will help children when they do their tests. Ask them to think about any winners and champions they can think of – gold medal winners, top-goal scorers, and so on. Explain that it's easy to think of their success as just being due to skill or talent. Point out that it's about more than that. Ask them, in pairs, to think of what other things – apart from talent or skill – help champions to do well.
- Give time for discussion and then take feedback.
- Point out that in reading and writing, becoming a champion requires you to do some of the same things as becoming, say, a sports champion. For example, sports training depends on expert coaches – experts who can share their secrets.
- Explain that in these booster lessons they are going to be able to share some of the secrets of good reading and writing – including tips and hints from some winning authors and champion writers.
- Explain that they will be able to use these secrets straight away – not just in the booster lessons, but in all their work. In fact, it's important that they remember to use what they have learned in other lessons, because regular practice of what they know is another championship secret – like daily training and exercise for footballers.
- Ask them, in pairs, to think of the kinds of opportunities they have every day in school to read and write – not just in literacy hours, but in all their work.
- Take feedback and add any opportunities which they have missed. Remind them of the importance of using those opportunities to 'show off' some of the championship skills they will look at in these booster lessons.
- Ask children to think of some aspects of their reading and writing in which they would like to improve. Give them each a copy of PCM 13 and ask them to record some targets for themselves in the empty boxes.
- Explain that almost every lesson will start with a secret of championship spelling – that's the spelling 'know-how' that will show them how to tackle some really challenging words and get them right.
- They'll also be reading some articles from *Winners and Champions* magazine – articles that show you the secrets of prize-winning authors. And they'll have a chance to use the ideas of those authors to do writing of their own.
- Explain that you're going to give them an example of a championship tip for spelling.
- *The word 'tomorrow' is one that causes a lot of trouble – when people write it they often get muddled over the 'm' and they write it like this: 'tommorow'.*
- *You could learn this, by just saying to yourself over and over again – there's only one 'm' in 'tomorrow', but that wouldn't be the championship way.*
- *The championship way is to remember how you spell easy words that are in the same family for meaning, words like 'today' and 'tonight'. It's to-day, to-night. Champions remember that tomorrow is just the same: to-morrow. And nobody would ever spell 'morrow' with a double 'm' at the beginning. So now you'll never get 'tomorrow' wrong, because you know the secret the champions use to make sure they get it right.*
- Ask children to write the word 'tomorrow' on their whiteboards. Next, you write the word on the board and ask them to check their own spelling. Then get them to rub the word out and to write it again. Ask them to 'show-me'. Give positive feedback.
- Explain that as well as spelling they will look at championship reading and writing.
- Explain when and where the booster lessons will be held. Talk through any practical arrangements and answer questions raised.

Resources	• Whiteboards • PCM 13

Reading target

Know structures and grammatical features of a range of non-fiction text types, e.g. explanations, recounts, persuasion

Writing targets

- Use the range of different connectives to write coherently
- Produce lively writing to persuade the reader, for example, by providing persuasive reasons with examples
- Use independent spelling strategies

NLS *Framework for teaching* objectives

Y5 T3 T12, 13
Y6 T2 T15, 16
Y6 T2 T18
Y6 T1 S4
Y6 T2 W8

Lesson	*Description*	*Preparation and resources*
2	**Guided reading** Reading adverts, identifying purpose, audience and key features	PCM 1 'Ad of the year award': one per child Paper / books to write in
3	**Writing** A short advertisement	PCM 1 for reference Paper / books to write in Whiteboards
4	**Guided reading** Persuasion and discussion	PCM 2 'Letter of the month' and 'Should dogs be allowed in public parks?' one per child
5	**Writing** Discussion: Do children watch too much TV?	PCM 2 for reference Paper / books to write in
6	**Writing** Argument – 'Please do not cancel children's TV'	PCM 3 'Argument planning frame': one per child PCM 2 for reference Paper / books to write in
7	**Writing** Improving writing, using connectives	PCM 2 for reference

Additional materials

- Further Literacy Support: these booster lessons are related to some lessons in FLS Module 1. Other sessions and materials from FLS could be added.
- Year 6 Planning Exemplification Argument unit
- *Grammar for Writing*, Unit 51
- *Spelling Bank*

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Literacy booster lesson 2

Persuasion
Guided reading

This session has been written to follow the structure of guided reading sessions. The emphasis, use of resources and time spent on different phases of the session, will need to be altered if you are working with larger groups of children.

Aim To explore and comment on features of an advertisement, drawing on points made in a report about the writer of the advertisement

Book introduction	• Remind children that these lessons are about being winners and champions. • Introduce the 'Ad of the year award' page from *Winners and Champions* magazine, (PCM 1). Ask children to scan briefly through the page to identify the kind of text it is. Take feedback to establish that it is a magazine or newspaper article which is a mixture of text types: a recount (of a speech given by ad writer Bill Poster, at an award ceremony), and a persuasive text (an advertisement included by the magazine as an example of Bill Poster's work).
Strategy check	• Ask children to review the strategies they can use to help support reading which is phrased and fluent.
Independent reading	• Children read the article independently.
Return to text	• Ask children to review the strategies they can use to annotate or otherwise mark texts. • In pairs, children read Bill Poster's six tips for writing advertisements, look for the use of those ideas in his Sudz advertisement and highlight or otherwise note any of those links.
Response to text	• Children explain and discuss how the Sudz ad uses Bill Poster's techniques for effective ad writing. • Ask children to turn over their text and to review mentally Bill Poster's techniques. • Ask children individually to remind the rest of the group of one of the techniques.
Resources	• PCM 1 'Ad of the year award': one copy per child
Notes for TA	• The point of persuasive writing is to try to convince your reader to accept, believe or agree with what you are saying. Advertisements usually do this by making a claim that their product is different from and better than anyone else's.

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Literacy booster lesson 3 — Persuasion
Writing an advertisement

Teaching sequence	*Session notes*
Spelling challenge ***Identifying the rule*** ***Quick test***	• Today's challenge is to add the suffix '-ful'. • Example: successful • Explanation: Though the ending sounds like the word 'full' it is spelled with only one 'l'. The spelling rule is that generally you just add the suffix, except for words that end in 'y', when you have to change the 'y' to an 'i' before adding 'ful' (e.g. 'beautiful'). • Dictation words: wishful, painful, forgetful, thankful
Introduction ***Learning intention***	• Remind children that in the last booster lesson they read some ideas on how to write a good advertisement and looked at how those ideas had been used to write an advertisement for Sudz washing powder. • In the next few booster lessons, they are going to work on persuading people with their writing. In this booster lesson they will write their own advertisement.
Setting up the lesson ***Demonstration writing using key features***	• Recap key ideas by looking back at what Bill Poster said. (Refer to PCM 1.) • *I'll show you how I might use those ideas if I were going to write an advertisement for an imaginary product – for example, a new stick of glue called 'Gummo'.* • *The first technique is to think of a snappy slogan – a neat little phrase or saying that people will remember once they've read it.* • Scribe: 'Gummo glue – it's stronger for longer'. • *The next technique in Bill's list was exaggeration – so I need to write something that makes Gummo sound by far and away the best.* • Scribe: 'Gummo is the world's strongest glue.' • *The next of Bill's techniques is to attract the reader's attention with a question.* • Scribe: 'If sticking was an Olympic event who'd win the gold medal?' • *Now, Bill's next technique was to pick really good adjectives. Let's try to do that. I want to say the glue is strong, but the word 'strong' on its own is a bit too plain. I want to put another word before it – like 'super strong'. In pairs, think of some other adjectives that we could put before 'strong'. Choose the best one you can think of and write it on your whiteboard.* • After a minute or two, take feedback. • *The next technique on Bill's list was to play around with words, to make a little joke or to play with the sound of the words. A joke about Gummo glue might be, 'Don't get stuck without it'. If I wanted to play with the sound of words I might think of something like, 'The sticking stuff for when sticking's tough'. You try now, in your pairs, to come up with some word play – a little joke, or perhaps something using rhyme. When you've decided what you're going to write, put it on your whiteboard.* • After a minute or two, take feedback. • *The last technique is to describe the benefits of the product – to make it sound really useful or really attractive. Take a few minutes with your partner to write a couple of sentences that show the reader just how useful Gummo is.* • After a few minutes take feedback. Clarify that together you have worked up what might go into an advertisement for Gummo, using Bill Poster's ideas.
Having a go ***Independent writing***	• Tell children that they are going to try some of these ideas themselves – using the product that's mentioned at the end of the magazine article – the ice cream maker. Explain that it's a machine that, if you put some ingredients in and switch it on, will make perfect ice cream. It's called the 'Ice Cream Dream Machine'. Ask them to use Bill Poster's techniques to help them to write a champion advertisement for that ice cream maker. • Remind children to write quickly, as they will need to do in the test. Support individuals as they write.

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Teaching sequence	*Session notes*
Reviewing what's been learned	• Children share ads, reflect, and identify techniques used. • Ask them to reflect on what made their advertisements persuasive. Ask them to share some of their 'champion' advertisements. • In the next booster lesson, they're going to look at another page from *Winners and Champions* magazine.
Resources	• PCM 1 'Ad of the year award' • Whiteboard or flipchart • Individual whiteboards and pens • Paper books to write in
Notes for TA	Advertisements use a lot of: • powerful verbs, e.g. '*drives* dirt away', '*eliminates* germs'; • strong adjectives, e.g. '*amazing* power', '*outstanding* results'; • strong adverbs, e.g. '*totally* renovate', '*completely* change'.

Literacy booster lesson 4 — Persuasion
Guided reading

This session has been written to follow the structure of guided reading sessions. The emphasis, use of resources and time spent on different phases of the session will need to be altered if you are working with larger groups of children.

Aim To compare and contrast two ways of writing about an argument – through a persuasion text and through a discussion text

Book introduction	• Remind children that the focus for these booster lessons has been to persuade people with their writing. Explain that the kind of persuasion they are going to look at today is not about selling something to someone, but about working with ideas where people might be persuaded to think one way or the other. • Introduce PCM 2 – 'Letter of the month' and 'Should dogs be allowed in public parks?' • Ask children to scan the text briefly and establish what kind of text it is. • Take responses and establish that it is a page from a magazine which includes two text types: persuasion (the letter) and discussion (the feature article).
Strategy check	• Ask children to review the strategies they can use to help support reading which is phrased and fluent.
Independent reading	• Children individually read the complete text. • Monitor and support children as they read independently.
Return to text	• Establish that both letter and feature article deal with a contentious issue. Ask children to consider in pairs what is different about the two approaches and to mark extracts from the two texts which illustrate what is different.
Response to text	• Children contrast the two texts, referring to details of the texts to justify their opinions. Establish that the letter is one-sided, intended to persuade others to share the writer's opinion; and that the feature article is a balanced account of a controversy, intended to summarise different sides of the argument, without indicating the writer's own point of view.
Resources	• PCM 2 'Letter of the month' and 'Should dogs be allowed in public parks?': one copy per child
Notes for TA	• A feature of discussion texts is that they state an issue and outline, quite fairly, arguments for and against. They may be entirely even-handed, or they may conclude with a recommendation. • Writing an argument, to persuade someone to agree with you, usually starts with stating your point of view. Each point supporting the argument needs to be backed up by evidence to make it convincing.

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Literacy booster lesson 5 — Persuasion
Writing a discussion text

Teaching sequence	*Session notes*
Spelling challenge ***Identifying the rule***	• Today's challenge is to spell words that are compounds; that is, they are made by joining two or more words. • Examples: blackboard, anybody • Explanation: Compound words are spelled using the same letters that are in their base words – even when the compound word doesn't sound as though all the letters of the base words are there in the compound – e.g. cupboard.
Quick test	• Dictation words: windmill, bedroom, tablecloth, grandmother, handbag
Introduction ***Learning intention***	• Remind children that in the last booster lesson they read an article by 'Even' Eddie about the argument over whether dogs should be allowed in public parks. Can they remember what was distinctive about the way in which that article was written? • Establish that it was a discussion text – an outline of the arguments for and against something. • Tell children that in this booster lesson they're going to write a discussion text of their own.
Setting up the lesson ***Establishing points on both sides of an argument***	• Explain that before you can start a discussion text you have to be sure that you have understood both sides of the issue. You have to make something like a 'for and against' list. • Remind children that at the end of 'Even' Eddie's article, it says that he's going to write next about whether or not children's TV should be allowed. Explain that they are going to make a 'for and against' list about this issue. In the 'for' column, they need to list all the arguments they can think of in favour of children's TV programmes. In the 'against' column, they need to list arguments for why children's TV programmes should all be stopped. Explain that they'll probably have to think harder to come up with reasons for banning those programmes, but that they should be able to come up with about three or four reasons – even if they don't actually agree with them.
Using the for/against grid	• Children work individually to make their 'for and against' lists. Support children as they write, encouraging them to list their points in note form rather than in complete sentences. Briefly take some feedback to ensure that they have got points for both sides.
Having a go ***Independent writing***	• Explain that next, they will turn their points into a piece of balanced discussion writing, just as though 'Even' Eddie was writing it. • Remind them to link their points. Point out that 'Even' Eddie's article includes some examples of words and phrases that will help them to make both sides of the argument really clear. • Children write individually. Support children as they write, emphasising the importance of paragraphing.
Reviewing what's been learned	• Ask children to read extracts from their articles. • Share some 'champion' examples.
Resources	• PCM 2: one copy per child for reference • Paper / books to write in
Notes for TA	• In a discussion text, all the arguments on one side may be considered before turning to the counter-arguments. An alternative structure is to consider one argument and one counter-argument at a time, paragraph by paragraph.

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Literacy booster lesson 6

Persuasion
Writing an argument

Teaching sequence	*Session notes*
Spelling challenge ***Identifying the rule*** ***Quick test***	• Today's challenge is to spell words that have two syllables and to know whether they have double or single consonants in the middle of them. • Examples: hoping, hopping • Explanation: Generally, a long vowel sound in the first syllable means just one consonant. A short vowel sound in the first syllable usually precedes a doubled consonant. • Dictation words: writing, supper, grabbed, butter, comma, taping
Introduction ***Learning intention***	• Explain to children that in this booster lesson, they are going to look again at the argument about whether children's TV programmes should be stopped. But this time, instead of giving both sides of the argument, they'll be writing to persuade people to agree with their own point of view.
Setting up the lesson ***Using argument planning framework***	• Introduce 'Writing an argument template' (PCM 3). • Talk through this planning template to show how to use it. Each box is for a separate paragraph. • In the opening paragraph, explain that they need to tell their reader what their point of view is. • The next two paragraphs are where they will set out the reasons to support their argument and the evidence that backs their argument up. This helps to make their argument more persuasive. • The last paragraph is for the conclusion, where they will summarise their main argument, so that the reader knows exactly what their point of view is.
Having a go ***Independent writing***	• Tell children to choose one side or the other of the argument about whether children's TV programmes should be scrapped. Give a moment to decide which side of the argument they want to choose. • Point out that they can use their 'for and against' planning chart to help them to start to write their persuasive argument. Explain that while they might think they only need to use one side of the chart – whichever side they're arguing for – in fact, they need to use some of the points on the other side, in order to say why they are not good points. • Remind them that the planning template is there to help them to get their argument into a sensible sequence, broken down into well-ordered paragraphs. • Children write independently. Support children as they write, encouraging the selection of nouns, verbs, adjectives and adverbs that make the argument more powerful.
Reviewing what's been learned ***Paired evaluation***	• Ask children to read their argument to their partner, and to comment on how effective their partner's writing is in persuading them with its argument. Take feedback, encouraging children to explain why their arguments are effective, referring to features in the text.
Resources	• PCM 3 'Argument planning template': one per child • PCM 2: one per child for reference
Notes for TA	• A piece of persuasive writing that aims to argue a particular case should demonstrate the use of good reasoning backed up by appropriate evidence. This may include taking account of opposing arguments, in order to demonstrate their weaknesses. Language will be strongly persuasive, in order to get the reader on the writer's side.

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Literacy booster lesson 7 — Persuasion
Improving writing; using connectives

Teaching sequence	*Session notes*
Spelling challenge ***Quick test***	• Today's challenge is adding suffixes to words that end in 'y'. • Examples: happy / happiness; try / tried • Explanation: words ending in 'y' change the 'y' to an 'i' when adding a suffix. (An important exception is when you add '-ing'.) • Dictation words: spied, varied, lazier, marrying
Introduction ***Recap key features of discussion***	• Remind children that the overall aim of these booster lessons has been to help them to persuade people with their writing. Two booster lessons ago they read a discussion text (by 'Even' Eddie) and wrote a discussion text. Ask children to recap the main features of a discussion text. • Take feedback to establish main features – arguments for and against, which may or may not include a final recommendation, written in the present tense.
Setting up the lesson ***Role of connectives*** ***Identifying connectives***	• Refer children to PCM 2 – the article by 'Even' Eddie. • Explain that when writing discussion texts, it's very important to link all the ideas together. To help to do that, you need to use lots of connectives that show those links. For example, the second and third paragraphs begin with a pair of matching connectives. • Point out that 'on the one hand' and 'on the other hand' are very common connectives in explanation texts, because they help to show that one argument *for* is balanced by another argument *against*. • Explain that there are lots of other connectives that are useful in discussion texts. Ask them, working with a partner, to go through the text and mark the other connectives that 'Even' Eddie has used. • Children discuss and text mark. • Take feedback, ensure identification of the range of connectives used. • Point out that 'Even' Eddie used those connectives to show the links between the arguments for and against. But that on the same page as 'Even' Eddie's article is the letter from Anna Pinion – she's only giving one side of the argument, but she still uses connectives. Ask them to work with their partners to find the connectives she's used. • Children discuss and text mark. Take feedback, ensure identification of the range of connectives used.
Having a go ***Editing for connectives***	• Ask children to go back to the last two pieces of writing they have done – the discussion about children's television programmes and the persuasive argument – and to edit those to include a good range of connectives. • Children edit their work. Support children as they write, encouraging the use of appropriate connectives.
Reviewing what's been learned ***Paired evaluation***	• In pairs, children evaluate one another's work, commenting on the choice of connectives, suggesting alternatives where they think they would improve the writing. • Give a few minutes for children to reflect in pairs on what they have learned about persuasive writing and to share their tips for being persuasive champions. Remind them to remember this so that they can go on being winning writers.
Resources	• PCM 2: one copy between two children
Notes for TA	• Connectives are words and phrases that link parts of sentences or whole sentences together. Connectives help children write more complex and longer sentences. • Different connectives are used for different purposes (see PCM 7 for reference, and *Grammar for Writing*, Units 32 and 34). Logical connectives, such as 'however', 'therefore' and 'although', are most often used in discussion or argument.

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'Ad of the year' award

Bill Poster was presented last week with first prize in a national competition to find the writer of the best advertisement of the year.

Accepting his award, for a Sudz™ washing powder ad, Mr Poster made a short speech in which he outlined the secrets of successful advertisement writing.

Bill Poster receiving his award in Blackpool

'Here are my six tips for success,' he told his audience at the annual meeting of the British Association of Advertisement Writers, held this year in Blackpool.

'You have to write a snappy slogan – a little phrase or saying that helps your readers to remember the product. Alliteration or rhyme often helps to make the slogan memorable – like "Mustard Munch, the snack that kicks back".

'Be prepared to exaggerate – make what you are selling sound bigger, better, nicer or in some other way really special. For instance, don't just say it's a "really good holiday", say it's the "holiday of a lifetime".

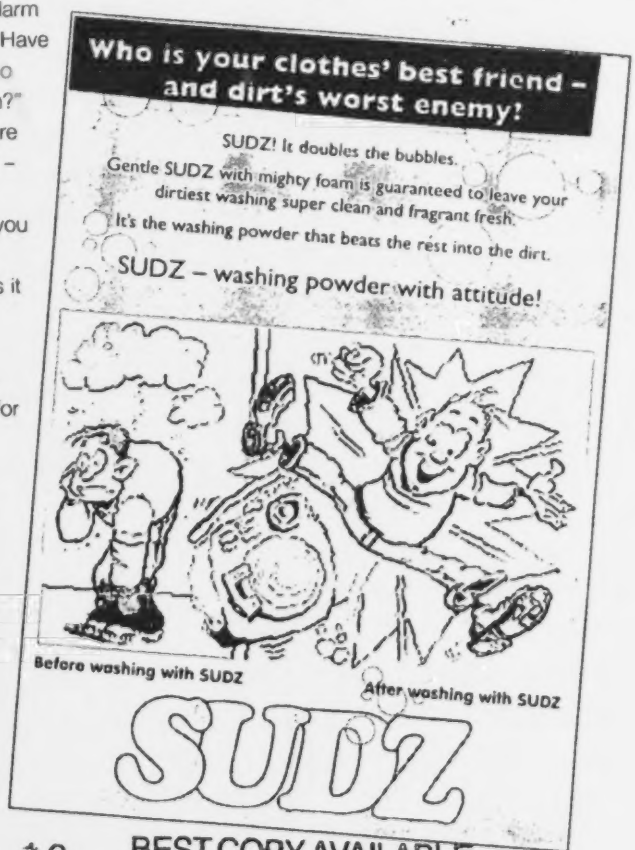
'Use an intriguing question to catch the reader's attention and get them thinking about your product – for example, in an advertisement for a new kind of alarm clock, I wrote, "Have you woken up to what's going on?"

'Adjectives are really important – use them to describe what you are selling in a way that makes it sound very attractive – for instance, in an advertisement for toffees, I described them as "super-chewy".

'Play around with words. Little jokes are one way of doing this, like, "Use Tubbs Margarine, it's a spreading habit". Another way is to use the sounds the words make. In an advertisement for a quick-cooking microwave snack, I wrote that it was "hasty but tasty".

'Describe the benefits of the product in a really attractive way; for example, "After just ten minutes in a Mello bubble bath, you'll feel soothed, relaxed and refreshed."'

Bill Poster is currently working on an advertisement for a new ice cream making machine. We invite our readers to try their hand at writing an advertisement for the 'Ice Cream Dream Machine' using Bill Poster's tips to guide you.


Who is your clothes' best friend – and dirt's worst enemy!
SUDZ! It doubles the bubbles.
Gentle SUDZ with mighty foam is guaranteed to leave your dirtiest washing super clean and fragrant fresh.
It's the washing powder that beats the rest into the dirt.
SUDZ – washing powder with attitude!
Before washing with SUDZ
After washing with SUDZ
SUDZ

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Winners Champions Magazine

January issue

Each month we choose a reader's letter for our 'Letter of the month' spot. This month Anna Pinion wins our book token.

Dear Editor

Although not everyone would agree, I believe that there are far too many programmes in which teenagers are asked to audition for a chance to become a pop star. I think that these programmes are very bad for those who take part in them and that the programmes do not make good entertainment. I have several reasons to support my view.

Firstly, the panel of judges always includes at least one person who makes highly critical comments about some of the teenagers who come to perform. Sometimes these comments are highly insulting and it is quite wrong that highly-paid professional performers should be allowed to be so rude to young amateurs who are only doing their best. It is quite cruel to make entertainment out of teenagers being treated so badly.

In addition, the young people who are so desperate to take part are being tricked into thinking that they have a real chance of stardom. They are encouraged to build up their hopes just so that the television audience can enjoy the tears and upset when those taking part find out that they have been rejected. Furthermore, it is obvious that the producers of these programmes give more camera time to those whose performance is weakest, deliberately making fun of their shortcomings.

Some may argue that these programmes have given a real chance to some people who would otherwise never have had their talent spotted. However, this argument ignores the fact that the number of people who have achieved success in this way is tiny and is far outweighed by the number of those who have been bitterly disappointed and have gone away from the programme feeling upset and rejected.

What makes it all far worse is that while television producers spend millions of pounds on these programmes, there are thousands of young musicians who have spent years developing a real musical talent and ability and yet get no chance to appear on television because they have chosen to study music seriously and not to take the easy option of dreaming that they can become a pop star.

In conclusion, it is clear that these shows exploit the young people who take part in them and expose them to insults and to ridicule. Therefore these programmes should be stopped and replaced by programmes which give a genuine opportunity to showing off the abilities of young people who have real musical talent.

Yours,
Anna Pinion
Myvue, Wunway Street

Letter of the month

Should dogs be allowed in public parks?

*by **'Even' Eddie**, 'The Man Who Sees Both Sides' (Runner-Up, Local Newspaper Columnist of the Year, 1973)*

Whenever the topic of conversation turns to dogs, it won't be long before someone raises the question, 'Should dogs be allowed in public parks?' There is a lot to be said on both sides of this issue.

On the one hand, it has been the custom for years to take the dog to the local park for some healthy exercise and perhaps even a chance to run off the lead. Everyone knows that it's good for the dogs and their owners to get this exercise, and even those of us who don't own a dog often get some fun from watching other people's dogs racing around, running to fetch a ball that's been thrown for them, and generally having a good time.

On the other hand, it's widely recognised that dogs can be a nuisance in public places. They regularly foul paths and open spaces and too many owners can't be bothered to remove their pets' waste or put it in the specially provided bins. Furthermore, young children can be frightened by dogs they meet, even when the dogs are harmless, and sometimes aggressive dogs off the lead can do actual harm, not just to children, but to adults, too – occasionally leading to serious injuries.

Nonetheless, while fears about dangers to public health are genuine concerns, many people believe that the answer lies in stricter controls over the way dogs are exercised, rather than an outright ban on dogs in public parks. However, many argue that the risks of serious illness from dogs' waste are great and that public health, particularly children's health, should be a priority.

Nonetheless, it is true to say that dog owners have their rights and that dogs are entitled to fresh air and open spaces in which to exercise. Therefore, it would seem wrong to allow people to own dogs but then to deny them access to what is for many people the only part of their locality in which they can give their dogs the proper exercise they need.

However, it has to be recognised that parks are primarily there for the use of humans, not animals, and that people without dogs are entitled to use those spaces for their own enjoyment, free from the inconvenience that dogs can cause as they bark, race around, pick fights with other dogs, jump up at anyone they see and generally make a mess.

Everyone will want to make up their own mind on the question, but I hope you'll agree that I've shown that this is a controversial issue, with plenty of arguments on both sides.

NEXT MONTH ***'Even' Eddie*** **addresses the question: Should children's TV programmes be taken off the air?**

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Writing an argument template

Please do not cancel children's TV

Argument planning framework

Use this framework to organise the ideas for your argument.

There are some useful connectives at the bottom of each box that will help you when drafting your argument.

Opening paragraph **Why you are writing and what you want to happen ...** Although not everyone would agree ... I believe that ...
Main reason to support your argument ... **... add evidence to back up your point of view ...** Firstly ... The most important point is ...
Further reason to support your argument ... **... add evidence to back up your point of view ...** Furthermore ... In addition ...
Concluding paragraph **Summarise the main points ...** **Restate your point of view and what you want to happen ...** In conclusion ... Therefore ...

Reading target

Comment critically on the overall impact of poetry or prose with reference to, e.g. use of language and the development of themes.

Writing targets

- Use paragraphs to distinguish the structure of different texts
- Use the range of different types of connectives to write coherently
- Plan quickly and effectively, including the conclusion

NLS *Framework for teaching objectives*

Y5 T2 T8
Y6 T1 T7
Y6 T2 T1, 2
Y6 T2 T10,11,12
Y5 T3 S6, 7
Y6 T1 S5, 6
Y6 T2 W1, 2, 3

Lesson	*Description*	*Preparation and resources*
8	**Guided reading** 'Thespina and the Scorpidon' story	PCM 4 'Thespina and the Scorpidon' story: one per child PCM 5 'Story champion shares her secrets': one per child
9	**Writing** Planning a story	PCM 6 'Story Staircase': one per child PCM 4 and PCM 5 to refer to
10	**Writing** Writing the story: the opening	Children's Story Staircase plans PCM 4 and 5 to refer to Paper / books to write in
11	**Writing** Improving the story: using connectives	PCM 4 PCM 7 enlarged Children's stories so far Whiteboards, flipchart
12	**Writing** Continuing the story	Children's Story Staircase plans PCM 4 and 5 to refer to Children's stories so far Whiteboards, flipchart
13	**Writing** Editing the story	Children's Story Staircase plans PCM 4 and 5 to refer to PCM 8 'Suggestions for final comment' PCM 9 'Editing checklist' Children's stories so far Whiteboards, flipchart

Additional materials

- These lessons are related to lessons in FLS Module 2. Additional sessions and materials could be added.
- Year 6 Planning Exemplification Narrative Writing unit
- *Grammar for Writing*, Units 43 and 47
- *Spelling Bank*

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Literacy booster lesson 8

Narrative
Guided reading

This session has been written to follow the structure of guided reading sessions. The emphasis, use of resources and time spent on different phases of the session will need to be altered if you are working with larger groups of children.

Aim To read a story, comment on the author's supporting notes and use the key features of narrative texts to write a complete story

Book introduction	• Inform the children that a recent story competition has been won by Rita Story for her fantastic tale – 'Thespina and the Scorpidon'. • Tell the children that they are extremely fortunate to have copies of the short story to read and, moreover, they have copies of an interview with Rita, in which she has shared the secrets of how to write a fantastic tale. • Tell the children that they are going to read the story and Rita's interview and see what they can learn to help them become better writers. • Share the first paragraph of the story with the children. • Ask the children to skim the next two paragraphs. Then ask them to turn to a partner and talk about what type of story this is. Together, in pairs, children think of three other stories like this one. • Draw attention to the features that tell you that this is a traditional story, e.g. 'Once, when the world was young ...', stock characters ('parents were poor', 'she was so quiet and gentle'). • Ask the children to identify some of the emerging themes, the setting, the characters and any early hints about the dilemma.
Strategy check	• Ask the children to share any strategies they used to help them skim the first two paragraphs (picking out key words and phrases). • Ask the children to review strategies for comprehending descriptions of characters, places, creatures, etc.
Independent reading	• Provide a focus for the independent reading by asking the children to identify the key moments when the story moves on. • Tell the children that you are going to give them six minutes to read the first six paragraphs – up to '... the moment the Scorpidon awoke and saw her.' • Monitor and support individuals as they read.
Return to text	• Ask the children to work with a partner to identify the key moments. You could use the example of a TV programme: where would you put the advert breaks? • Introduce the children to Rita's interview and read the first paragraph. • Share the notes on the opening section. Ask the children to consider whether Rita achieved her goals. • Ask the children to work in small groups and comment on the notes Rita has made. Encourage the children to make references to key passages or pieces of text to support their comments.
Response to text	• Bring the discussion together by asking the children to hold onto two or three things from Rita's interview that they will use to support their writing. • Ask the children to think about Rita's notes for the final section of the story and focus on the effects that she was attempting to achieve. • Organise time for the children to read the whole story (for homework or in class) and consider if Rita achieved her goals.
Resources	• PCM 4 'Thespina and the Scorpidon' story: one per child • PCM 5 'Story champion shares her secrets': one per child
Notes for TA	• A 'Story Staircase' is a useful way to analyse a story to show how the plot develops to a climax and is resolved in a satisfying conclusion or resolution.

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Literacy booster lesson 9

Narrative
Planning the story

Teaching sequence	*Session notes*
Spelling challenge ***Identifying the rule***	• Today's challenge is to spell words that end with the 'shun' sound. • Examples: nation, completion, position, motion, pollution • Explanation: There are many different ways of spelling this suffix. This lesson focuses on those words with a clear vowel sound before the 'shun'. The vowel sound before the 'shun' ending usually provides a good clue to the choice of ending: – ay-shun = ation – for example 'nation' (but note exception 'Asian') – ee-shun = etion – for example 'completion' – i-shun = ition – for example 'position' – oh-shun = otion – for example 'lotion' (but note exception 'ocean') – oo-shun – ution – for example revolution
Quick test	• Dictation words: station, deletion, competition, promotion, distribution
Introduction ***Learning intention***	• Remind children that in these lessons they are going to plan and write a story. By the end of this lesson they will have a good model for quick planning.
Setting up the lesson ***Recap story ingredients:*** ***Opening*** ***Build-up*** ***Dilemma*** ***Events*** ***Resolution/ending***	• Remind them that Rita Story saw planning as key to 'champion' story writing. Refer to PCM 5 (have it on display). Ask who can remember what the ingredients for a good story are. • Take feedback. Tell children that they are going to plan in the same way, and give out copies of a blank Story Staircase. Point out that the ingredients are written in the bubbles. • Explain that you are going to give them a topic for a story, as often happens in the tests. The topic is: 'Jo was visiting a theme park with his / her family, and stopped to look at *Pirate Pete's Perilous Voyage*, one of the rides. When he / she turned around, he / she was alone in the park.' Write a story about what happens. (Note – please change the scenario if this does not suit your children.)
Paired planning	• Remind children that they want to make this story as exciting as possible so it is a 'champion story'. In pairs, give them two minutes to think of some possible ideas about what might happen. They need to think of some dilemma – something that will make the situation difficult for the character to deal with. Then they need to think of how the situation can be resolved. • Take feedback to make sure that each child has a possible plot in mind.
Having a go ***Children plan on Story Staircase, using brief notes*** ***Starting with the dilemma***	• Tell the children that they have a few minutes for quick planning. Explain that like Rita Story, they are going to start by planning the dilemma. Plan steps 3, 4, and 5: the dilemma (problem), the events that follow the problem and the resolution; then jot down any ideas for the ending. Emphasise that planning the conclusion is the difficult part of planning a story, because we want our story to be exciting, but to also come to an ending that ties up all the loose ends. Remind them that this is quick planning and they should just write key words or points. • Take feedback and share examples, explaining why they are effective. • Then children can plan the opening, to introduce the character or setting, and the build-up, to take the story forward. • Suggest that for the opening they introduce the setting and character; – they know it is a theme park but need to give some more detail; – what can be seen, heard; the weather, time of day, etc. Encourage them to hint at the problem to make the reader want to read on. • Now the build-up – they might give more detail about Jo's characteristics – what are his / her strengths and weaknesses? They also need to move Jo towards the dilemma. Refer back to PCM 5. Rita Story included a clue about what was going to happen later, so they might want to jot that down. • Give a few minutes for discussion in pairs and then to note down key points on the Story Staircase, steps 1 and 2.

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Teaching sequence	*Session notes*
Completing the planning	• When they finish, ask the children to re-read their plan to check that it makes sense and then exchange plans with a partner. Remind them how important it is that they choose a way of resolving their story so that it fits with the problem that they've given their main character near the beginning of the story. Check that everyone's done that. • Give children a couple of minutes to note any changes they need to make. • Remind them that the plan gives them the shape of their story and they can always adapt and change it as they write the story.
Reviewing what's been learned	• Reflect on what children know about planning. Ask them to turn their plans over and then, in pairs, tell each other or write down what the main ingredients are that they need to think about when planning a story. • Remind them that the Story Staircase is a very useful planning format and suggest that they might try planning some other stories using a Story Staircase.
Resources	• PCM 6 'Story Staircase': one per child • PCM 4 and PCM 5 to refer to
Notes for TA	Children's story writing benefits from thoughtful planning. The Story Staircase is a useful device for effective planning. The story plan should be quick and in the form of brief notes, not sentences. It can be altered later if the child has a better idea, but knowing how their narrative will develop and end helps children write a story that hangs together rather than one that peters out after a good opening.

Literacy booster lesson 10 — Narrative

Starting to write the story

Teaching sequence	*Session notes*
Spelling challenge ***Identifying the rule*** ***Quick test***	• Today's challenge is to spell other words that end with the 'shun' sound. • Examples: infusion, explosion, collision, exclusion • Explain: when the base word ends with 's' / 'se' or 'd' / 'de', then the ending usually 's-i-o-n'. • Dictation words: extension, infusion, corrosion
Introduction ***Learning intention***	• In this lesson the children will briefly revise controlling the choice of verb tense in their stories and then start to write their stories. They will be focusing on making stories interesting for the reader and how paragraphs are used to organise story plot and move the action on.
Setting up the lesson ***Reminder to use past tense for narratives***	• Before children start writing their stories, ask what tense they'll be writing in. Take feedback. • Agree that most stories are written in the past tense, because they are not happening now. Refer to Rita Story's plan; she used the present tense, not the past. *Can anyone find an example?* ('Rescues', 'punish', 'kills', 'gives', 'wears', etc.)? *How would those verbs be when changed into past tense?* • Take quick feedback. Ask children to check their plans, look at the verbs used and say which tense they are in. • Suggest that, to remind themselves not to slip into the present tense, they write themselves a note on their plan, e.g. 'Remember to use past tense.'
Having a go ***Story opening: establishing the setting – when, where and details to set the mood*** ***Story opening: establishing the characters – what kind of people they are*** ***The build-up*** ***Independent writing*** ***Paired review***	• Remind children that there are six sections in their story, so they will write about six paragraphs. Ask children to remind themselves of their story by quickly scrolling through their plans. • They need to think about an interesting opening phrase to get the reader's attention and then give some details about the setting that catch the reader's interest, set the mood and introduce the character. (Refer to PCM 5 for examples.) • In pairs, ask them to try out a few sentences. • The second paragraph is going to give more detail about the characters and build up to the dilemma. Remind them to tell the reader about Jo, the kind of person she is and why he / she was there – but to try to do this mostly by telling the reader what they did and said – and using powerful verbs. Use this paragraph to take the story forward. • Refer children to Rita Story – she had Thespina rescue the bird: that was very important later. Maybe Jo will do something that will be important later. • Give children 10 minutes for children to write their paragraphs and to raise any questions they have. Go round while they are writing, to remind the children about using powerful verbs in the past tense, and to include detail. • Give children a few minutes to read back what they have written so far to see if there is enough detail to keep the reader interested and to check that it is in the past tense. If there is time, children swap with partners or read aloud to each other, then take feedback.
Reviewing what's been learned ***Paired review***	• Ask them to think about the focus for the last few lessons, using the past tense and learning to use paragraphs to organise the story plot and to move the action on. Ask them to decide if they think they have achieved this. Give positive feedback.
Resources	• PCM 'Thespina and the Scorpidon' story • PCM 'Story champion shares her secrets' • Children's Story Staircase plans and books/paper to write on
Notes for TA	Powerful verbs convey not just the action but elements of character, atmosphere and mood, for example, 'hobbled' or 'sprinted' rather than 'went'. Powerful verbs make stories more interesting and effective. For more information, see *Grammar for Writing* unit 22.

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Literacy booster lesson 11 — Narrative
Improving the story, connectives and complex sentences

Teaching sequence	*Session notes*
Spelling challenge ***Identifying the rule*** ***Quick test***	• Today's challenge is to spell other words that end with the 'shun' sound. • Examples: electrician, optician • Explanation: Occupations that end in 'shun' are commonly spelled with 'c-i-a-n'. • Dictation words: magician, politician, physician
Introduction ***Learning intention*** ***Clarity*** ***Purpose of connectives***	• Remind children that in the last lesson they started their own stories: wrote the opening, establishing the characters, the setting and the build-up. In this lesson they're going to do some work on sentences and connectives to find how well their stories 'flow' so far, and to see if they can improve the links between the different paragraphs.
Setting up the lesson ***Recap learning*** ***List connectives***	• Start by making sure they all remember what a connective is. In pairs, children quickly think of some connectives – they can be single words or phrases – and write them on their whiteboards. • Take quick feedback. • Explain that when we write stories, we often need to let our readers know when things happened. Ask the children to think of all the connectives we can use that show that time is passing. Start off with 'A few days later'. What others can they think of? • Scribe children's suggestions. Refer to and display PCM 7, 'Connectives'. • Explain that sometimes we use different connectives to link ideas together. These are particularly useful when we want to write longer and more complex sentences. *I might write in my story* (scribe) *'Chris was frightened. She still went on', as two separate sentences, or I might write: 'Chris was frightened* ***but*** *she still went on', or '****Although*** *Chris was frightened, she still went on', using the connective 'but' or 'although'.* • Explain that if we are using connectives other than 'but', 'or' or 'and', we will need to add a comma to mark the subordinate clause or second part of the sentence. • Ask children, in pairs, to think of another three or four examples and record them on their whiteboards. Remind them to think about the use of commas. • Share suggestions, referring to PCM 7 if required.
Having a go ***Identify connectives linking paragraphs*** ***Review own use of connectives***	• Go back to our winning writer's story to see what use she made of connectives. Read aloud 'Thespina and the Scorpidon' paragraphs 1–5, asking children to identify the connectives used ('once', 'when', 'the following morning'). Briefly discuss the effect of adding a connective word or phrase to the beginning of paragraphs 2 and 4. • Ask children to go back to their own stories and check on connectives used. First, have they used connectives to show that time is passing? • Give children time to review their writing and add connectives. Support individuals to improve their work if necessary. • Next, have they used connectives to link ideas together? Give children time to make sure that they have used at least three different connectives to make complex sentences. Children then read aloud their sentences to check their work. • Share a few examples.
Reviewing what's been learned ***Use a memory jogger***	• Using connectives to move their story forward will be especially important when they are writing the dilemma, event and resolution in the next lesson. Suggest that they write a note on their plan, e.g. 'Remember to use connectives.'

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Teaching sequence	Session notes
Resources	• Copies of children's plans and stories • Copy of PCM 4 'Thespina and the Scorpidon' • Copy of PCM 7 'Connectives', enlarged and on display • Whiteboards
Notes for TA	Connectives are words or phrases that link parts of sentences or whole sentences together. Connectives help children to write more complex and longer sentences. Different connectives are used for different purposes. Time connectives are useful in story writing to show that time has passed or to show the sequence of events when something happens (*Grammar for Writing*, Units 34 and 47 are useful here).

Literacy booster lesson 12 — Narrative
Finishing the story

Teaching sequence	Session notes
Spelling challenge ***Identifying the rule*** ***Quick test***	• Today's challenge is to spell the plural of nouns that end in 'f'. • Examples: knives, scarves • Explanation: Many nouns ending in 'f' drop it and add '-ves' in the plural. • Dictation words: thieves, lives, halves, loaves
Introduction ***Learning intention***	• Remind children that last week they wrote the first part of their own stories as far as the dilemma. In this lesson, they will be completing their story, to make sure that they resolve the dilemma and arrive at a satisfying ending.
Setting up the lesson ***Establish purpose of dilemma, events and resolution in the story*** ***Demonstration checklist to make writing more effective*** ***Oral rehearsal prior to writing***	• Remind children that in the last lesson we used connectives to make sure their stories 'flowed' well. Recap: ask them quickly to read through the last paragraph they wrote and check their planning notes so that they know what they're going to do next. • Explain that they will be continuing to write the parts of the story which on the Story Staircase are described as the dilemma, the events and the resolution. • Think about how they will make these paragraphs really exciting. You are going to show them some ways of doing this (scribe on board or flipchart). *Use short sentences to be dramatic. Draw the reader in by asking a question. Use ominous sounds, darkness or cold to build the tension. Use suspense words like 'suddenly' or 'without warning'.* So, for example, they could write something like (scribe): *'He was alone. It was completely dark and silent. Suddenly, there was a flash and a bang. Turning, he saw a huge black shape coming towards him. What was it?'* • In pairs, children rehearse phrases and sentences, using some of the ideas suggested. They then write a couple of phrases on their whiteboards, or on their plans. • Share a few suggestions, asking children to explain why they are effective. • Then ask them to think of the moment when their character becomes aware of the dilemma – how will they feel? Ask children to talk to their partners about how they feel when they're very scared. Take a couple of ideas, emphasising the effect of describing reactions, e.g., 'her hands began to sweat and her mouth became dry,' rather than 'she was scared stiff'.
Having a go ***Independent writing***	• Refer children to their Story Staircases to check what they have planned for steps 3–6. Partners quickly remind one another what the dilemma in their story is. Then they talk about what happens after the dilemma – the events (including the confrontation and the resolution). • Remind them to start a new paragraph for each section, to use connectives and to include at least two of the ideas that we have introduced on the checklist in these sections.

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Teaching sequence	*Session notes*
	• Support children as they write independently, encouraging them to try out sentences in their heads, or aloud to you, before they write. • Before they write the final section, the resolution, remind the children that they need to tie up all the loose ends. If they don't, their readers will feel fed up and dissatisfied, because they'll be left wondering what happened. • Look at their plan for this part of the story. Ask children to think about the things they will have to explain and sort out as they get near the end of their story. Then they should turn to their partners and tell them two things they know you've got to do. Remind them they can use features like these (scribe on board): – letting help come in an unexpected form; – making the characters do something unexpected; – allowing the character some extra effort to overcome the problem – (like having the eagle come to rescue Thespina). • Give a few minutes for paired discussion and then ask children to write the resolution of their story. • When they finish their stories, give a few moments for them to re-read to make sure they've explained everything they needed to.
Reviewing what's been learned	• In the next lesson, they will think about having a final comment to end the story and they will have time to review and edit their stories. • Note – if any children have not finished their story, arrange that they finish them in class or for homework.
Resources	• PCMs 4 and 5 to refer to • PCM 7 on display • Children's plans and stories
Notes for TA	Ending the story: The resolution or ending is the part of the story that many children have problems in writing. They need practice in thinking through what will happen in the last part of the story and how they want their readers to feel when they have finished reading.

Literacy booster lesson 13 — Narrative: Editing their stories

Teaching sequence	*Session notes*
Spelling challenge ***Identifying the rule*** ***Quick test***	• Today's challenge is to spell other words that end with two very common suffixes, '-ness' and '-ment'. • Examples: fairness, movement • Explanation: These suffixes are simply added, unless a final 'y' needs to be changed to an 'i'; for example, 'tidiness'. • Dictation words: wickedness, loveliness, statement, amazement
Introduction ***Learning intention***	• Today they are going to add a final comment, edit and improve their stories, and evaluate them.
Setting up the lesson ***A final comment***	• Remind children that a final comment is a very effective way to end a story. Ask children to think of any they have used. Introduce some suggestions from PCM 8. • In pairs, children discuss which to use in their story. Explain that they may have to write a paragraph – but it may be only a sentence or even just a word. Children write their final comment.

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Teaching sequence	*Session notes*
Having a go ***Editing*** ***Using response partners***	• Ask children to remind you what they do when editing their story writing. • Scribe feedback. If children do not suggest them, include in the list all points on PCM 9, 'Editing checklist': check that the plot makes sense; choose effective words that create pictures in the reader's mind; write in paragraphs; write in the past tense, punctuate all sentences properly; use a mixture of short and longer sentences; use connectives to link ideas and paragraphs; check the spelling of words that you know you tend to misspell or are unsure of. • Explain that it is hard to check your own work, because you know what you meant to say, and it's difficult to imagine that you're reading it for the first time. But that's what you're aiming at. • Tell them that you are going to choose one thing on this list, then give them a few minutes to check their story for that one thing, all the way through, and make any changes that they spot. Then they swap stories with a partner and check their story for the same thing, to see if they can spot anything they missed. Try not to let them! The thing you've chosen is, 'Are all their sentences correctly punctuated?' Tell children they have three minutes. • Children edit their own stories for sentence punctuation. • After a few minutes, ask children to swap and check their partner's story for sentence punctuation. Did anyone manage to correct all their own mistakes before their partner got to see them? • Give them a checklist of the things mentioned to help them with editing. (Either give each child the checklist, PCM 9, or display an enlarged version.) • Ask children to work through one thing at a time, on their own first, then swap with someone else if they want to. • Can they think of times when they could use the skills of editing, other than when they're writing stories? • Which aspect of editing do they find hardest?
Reviewing what's been learned ***Consolidate***	• Congratulate children on finishing their stories, and give them time to read them aloud to their partner. Ask children to think of three things that make their story good and one aspect they need to continue to improve. • Share suggestions.
Resources	• Children's plans and stories • PCM 8 'Suggestions for final comment' • PCM 9 'Editing checklist'
Notes for TA	Redrafting and editing: Children often have difficulties re-drafting and editing their own work because they know what they meant to write but not how to write it. It helps to look at one aspect at a time – e.g. writing in paragraphs, or spelling correctly words that they have trouble with – rather than giving them a general instruction to 'check through your work, looking for any mistakes'.

Thespina and the Scorpidon

Once, when the world was young, there was a beautiful island in Greece. The sun blazed down on the fields, which were smothered in wild flowers every spring, while far out to sea, tiny fishing boats bobbed on the shimmering, sparkling waves. It should have been a happy place, but a great danger lay over the people like a thick grey cloud.

Thespina's parents were very poor. Her job was to look after the goats, taking them up to the hills each day, in search of fresh grass. It was lonely, but she loved her goats and all the wild animals and birds she got to know. She was so quiet and gentle that even timid creatures would stay nearby, rather than scurry away as they did when other people appeared. Sometimes, Thespina rescued or helped injured animals she found, and one day she spotted an eaglet that had caught its talons in some old abandoned fishing net. It lay exhausted by its struggle, near to death, while the parent eagle circled overhead, powerless to help. Gently, Thespina cut away the tangled netting with her pocket knife and gave the young bird some of her water to help it revive. Surprised at its freedom, it flew off to join the eagle. The parent bird shrieked and swooped over Thespina, seeming to thank her, before it soared away. Little did she know what she had done that day.

When Thespina returned home, her father told her that the Scorpidon had once more been on the rampage, killing and burning everything in its path, as it had done ever since Thespina could remember. Today, it had killed their nearest neighbours. Seven years before, the king had forgotten his promise to the gods that he would share some of his precious treasure with the people. The angry gods decided to punish the king by sending a loathsome monster, known as the Scorpidon, to capture the king's palace and prevent him from seeing his treasure again.

The Scorpidon's head was that of a snake, with fangs that dripped poison and a darting tongue that could shoot flames. His body was covered in scales and spines, finishing in a massive tail that curled like a scorpion's and lashed out, firing deadly stings in all directions. For seven long years, the Scorpidon had stalked the deserted palace, slaughtering people and animals whenever it became hungry, and guarding the king's treasure. The people of the island became poorer and poorer, and the king did not know what to do. Every brave man who had attempted to kill the Scorpidon had met a horrible death. Thespina knew she, her parents and their goats, would be the Scorpidon's next meal, unless she could do what others had failed to do. She had to think of a plan.

The following morning, Thespina set off towards the palace, a heavy bag over her shoulder. A smell of burning still hung in the air as she made her way across the scorched fields, past the ruin of her neighbours' house. Suddenly, she heard a rushing of wings above her, and when she looked up she saw an eagle with something clutched in its talons. It dropped the bundle nearby, before flying away. It looked toThespina like a goatskin. She was mystified. Curiously, she picked it up, and as she did so, her hands and arms slowly seemed to disappear. The eagle had given her a gift with special powers: a cape of invisibility. She began to realise that it was no ordinary bird, and remembered the tales her mother had told of how sometimes the gods visited mortals disguised as birds and animals, and how Zeus, the king of the gods, often took the form of an eagle.

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Thespina soon reached the palace. She could hear the rumble of the Scorpidon's snores as it slept off its feast, and she could smell its foul stench. Wrapping the cape around her, she softly crept nearer and nearer, until she could see the ghastly sight. The monster lay coiled around treasure chests bursting with gold and jewels, while pools of slime covered the once–beautiful mosaics of the palace floor. The walls were stained and crumbling, and the roof had been ripped off. The Scorpidon's gigantic tail twitched as it slept, and Thespina could see the glistening tip, poised to fire its stings the moment the Scorpidon awoke and saw her.

Very slowly, she edged towards the monster's head, then took from her bag the big iron pot her mother used for cooking, inside which was the chicken her mother had prepared for dinner that day. The Scorpidon's lip quivered as it smelt food, and its eyes began to slide open greedily. Thespina moved back swiftly as the monster reared up and swallowed everything in front of it. Although it could not see her in her cape, it heard her footsteps and turned towards the sound, trying to breathe out its fiery breath. But the heat within its body had melted the pot into a solid lump of iron. It began to groan and twist, and Thespina knew it would only be a moment before it began to fire its stings – surely one of them was bound to hit her? All she had now was her little pocket knife, and though she knew she could not kill the monster with it, at least she could try to wound it. Bravely, she stepped forward, her knife raised.

At that very moment, the noise of beating wings filled the air as something plunged from the sky with the speed of an arrow. With a piercing shriek, a huge eagle seized the Scorpidon's tail in its razor-sharp talons. The monster bellowed in agony and fired a volley of stings. Thespina held her breath, fearing the eagle was doomed. But in twisting and turning to escape the eagle's grip, some of the Scorpidon's stings had landed in its own body. For a few minutes it thrashed about in agony, before sinking to the ground with a terrible gurgling sound. The Scorpidon was slain.

Thespina staggered outside, exhausted, dropping her cape to the ground. The noise of the fight had brought the king and many others running to the scene, and they stood amazed at the sight that met their eyes. Not only was the Scorpidon dead, but a gigantic eagle stood next to a young girl, its talons covered in blood. The king thanked Thespina for her bravery in saving everyone on the island. The eagle slowly transformed into the majestic figure of Zeus, king of the gods. He told the king that not only was Thespina brave, but clever and kind too, and that is why he had decided to help her. He made the king swear to keep his promises in future, and told him he should learn what was really important: not hoarding treasure, but being a good person who will help others.

Thespina returned to her family and her goats. They were poor no longer, but she still liked to live in the countryside amongst the animals and birds. The king used some of his treasure to build a temple to Zeus, but gave most of it to the people, who had suffered so much because of his greed.

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Story champion shares her secrets

Rita Story, winning writer, passes on her top tips for champion story writing

I was over the moon that my story, 'Thespina and the Scorpidon', was voted champion story. My secret for top story writing is in my plan – I use a 'Story Staircase', and that helps me to sort out all the important ingredients before I start. In this story, I planned the dilemma first – that was the part where the beast was wreaking havoc on the land.

I knew then that my main character would have to confront the beast and that would be the confrontation, 'the most exciting part of the story'. Then I had to work out the resolution of the story – was the beast killed, or did it run away, or did the hero or heroine befriend it? Finally I had to tie up all the loose ends. If we writers don't do this, our readers will feel fed up and dissatisfied, because they'll be left wondering what happened.

I have agreed to let you see my plan for the 'Thespina and the Scorpidon' story – and not only am I showing you what I wrote on the plan, but also how I went on and wrote the story.

Good luck with your writing!

Rita

I know that she does not sound much like a heroine yet, but rescuing the wild bird is going to be very important later.

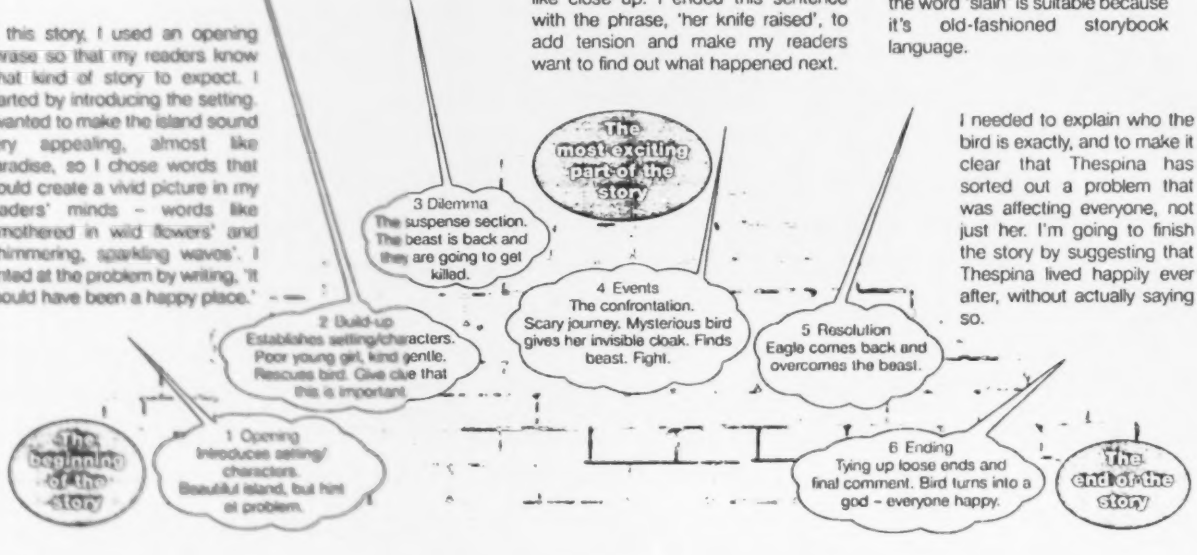
I needed to make the beast sound fearsome. I used 'lashed out' because it sounds as if it happened really quickly, faster than you could see. And the word 'deadly', tells my readers how dangerous the stings are, without me having to write another sentence about them.

Thespina has got to find the beast, otherwise there can't be a conflict between them – so I sent her on a short journey.

In this story I had decided that the beast would get killed and I wanted to make it very dramatic and gripping for the reader who doesn't know what's going to happen. Instead of writing, 'He woke up', I wanted to show how the beast wakes up, so I wrote, 'its lip quivered and its eyes slid open greedily', because those details will make my readers picture what it looks like close up. I ended this sentence with the phrase, 'her knife raised', to add tension and make my readers want to find out what happened next.

I wanted the bird to come to help her, but I needed to make it exciting, so I chose a really powerful verb, 'plunged', to get the idea of the bird diving down. So that my readers could picture the fight, I chose very strong verbs like 'seized', 'bellowed' and 'thrashed'. When the Scorpidon dies it makes a grisly noise, 'a terrible gurgling sound'. I finished off this confrontation with a very short sentence, to add impact: 'The Scorpidon was slain.' I think the word 'slain' is suitable because it's old-fashioned storybook language.

In this story, I used an opening phrase so that my readers know what kind of story to expect. I started by introducing the setting. I wanted to make the island sound very appealing, almost like paradise, so I chose words that would create a vivid picture in my readers' minds – words like 'smothered in wild flowers' and 'shimmering, sparkling waves'. I hinted at the problem by writing, 'It should have been a happy place.'


The most exciting part of the story
3 Dilemma
The suspense section. The beast is back and they are going to get killed.
4 Events
The confrontation. Scary journey. Mysterious bird gives her invisible cloak. Finds beast. Fight.
5 Resolution
Eagle comes back and overcomes the beast.
2 Build-up
Establishes setting/characters. Poor young girl, kind gentle. Rescues bird. Give clue that this is important.
The beginning of the story
1 Opening
Introduces setting/characters. Beautiful island, but hint at problem.
6 Ending
Tying up loose ends and final comment. Bird turns into a god – everyone happy.
The end of the story

I needed to explain who the bird is exactly, and to make it clear that Thespina has sorted out a problem that was affecting everyone, not just her. I'm going to finish the story by suggesting that Thespina lived happily ever after, without actually saying so.

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1
2
3
4
5
6
The beginning of the story
1 Opening
A good opening.
Introduces setting / characters.
2 Build-up
Establishes setting / characters.
Builds up to the dilemma.
3 Dilemma
The problem to solve.
4 Events
To sort out the dilemma.
The confrontation.
The most exciting part of the story
5 Resolution
How it ends.
6 Ending
Tying up loose ends.
Final comment.
The end of the story

Connectives

Time connectives include:

- When
- Whenever
- Later
- After a while
- Meanwhile
- Next
- Suddenly
- After that
- Moments later
- By this time
- That morning
- Days later

(Note: This is not a complete list of all possible time connectives.)

Other connecting words and phrases to join sentences and link ideas include:

- But
- Although
- Despite
- Nevertheless
- However
- Until
- As
- In case
- Unless
- Therefore

(Note: This is not a complete list of all possible connectives.)

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Suggestions for final comments to end a story

- Making a comment about the resolution
- Using dialogue – a comment from one of the characters
- Using a question
- Making a mysterious remark
- Telling the reader to remember or do something
- Showing how a character has changed
- Using one word or an exclamation
- Avoiding clichés such as 'The end' or 'They all lived happily ever after', unless adopting the style of a traditional story
- Reflecting on events and perhaps providing a moral
- Allowing the main character to think aloud
- Introducing an element of mystery, e.g. 'Vanya would never know how lucky she was that . . . '
- Looking to the future
- Revisiting where the story began

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Editing checklist for revising and improving a story

Plot

- Does the plot make sense?
- Is it exciting?
- Does anything need explaining more clearly?

Paragraphs

- Have I used paragraphs to structure my story?
- Have I used connecting words and phrases to show how one paragraph links to the next?

Description

- Have I chosen words and phrases carefully to help my reader imagine what I am describing?

Sentences

- Have I punctuated all my sentences correctly?
- Have I used a mixture of shorter and longer sentences?
- Have I used connecting words and phrases to link sentences together?
- Have I used the past tense consistently?
- Have I used the right pronouns?

Spelling and handwriting

- Have I checked spellings of words I know I tend to misspell or am not sure of?
- Is my handwriting joined and legible?

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Literacy booster lessons 14–17 — Report

Reading targets

Use secure understanding of the language features of the full range of non-fiction text types.

Writing targets

- Use paragraphs to distinguish the structure of different texts
- Use a range of connecting words and phrases appropriately in different text types

NLS *Framework for teaching* objectives

Y5 T2 T22
Y6 T1 T13
Y6 T1 T17
Y6 T1 S2, 3 (GfW Unit 45) Passive
Y6 T1 W1-4

Lesson	*Description*	*Preparation and resources*
14	**Guided reading** The key features of a report	PCM 10: one per child
15	**Writing** Planning a report on school	PCM 11 'School report spidergram': one per child PCM 10 to refer to
16	**Writing** Writing sections for the report	Children's spidergram plans PCM 10 to refer to Paper / books to write in
17	**Writing** Completing and editing the report	PCM 10 to refer to PCM 8 and 9 to refer to Children's reports so far Whiteboards, flipchart

Additional materials

- These lessons are adapted from lessons in FLS Module 3. Additional sessions and materials could be added.
- Year 6 Planning Exemplification Report Writing
- *Grammar for Writing*, Units 45 and 48
- *Spelling Bank*

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Literacy booster lesson 14 — Report
Guided reading

This session has been written to follow the structure of guided reading sessions. The emphasis, use of resources and time spent on different phases of the session will need to be altered if you are working with larger groups of children.

Aim To read a report and identify the key features

Book introduction	• Introduce the text, explaining that it is another page from *Winners and Champions* magazine. • Ask children briefly to scan the text to identify what kind of text it is. • Take feedback to establish that it is a report. • Ask children in pairs to remind each other of the key features of reports. • Take feedback – pointing out and illustrating from this report any key feature that they have forgotten. (See *Grammar for Writing*, pages 154–5.)
Strategy check	• Ask the children about the strategies they can use to pick out the key ideas in a report.
Independent reading	• Provide a focus for independent reading by asking the children to identify the key idea in each paragraph. • Monitor and support individuals as they read.
Return to text	• Ask the children to work with a partner to agree key words that can be noted alongside the paragraphs of the report to record the key ideas. • Monitor and support children as they work, encouraging them to record the key ideas in the briefest way possible.
Response to text	• Ask children to compare the ideas which they have identified as being the most important in the text, and to compare the words they have used to record those ideas.
Resources	• PCM 10 'Dogs that win prizes': one per child
Notes for TA	• Reports describe 'the way things are', and are written in the present tense. They include an opening paragraph (a general overview), a number of paragraphs about different aspects of the subject, and a concluding paragraph. Many reports are 'non-chronological'. 'Non-chronological' means 'not happening in time order'. After the introduction, the paragraphs or sections of a report can be organised in any order. • Reports focus on the general, not the particular (for example, 'dogs', not 'my dog'), and are written in the third person.

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Literacy booster Lesson 15 — Report Planning

Teaching sequence	Session notes
Spelling challenge ***Identifying the rule*** ***Quick test***	• Toda… challenge is to spell words when a base word requires a final cons… t to be doubled before adding a suffix. • Exam… hopped, running, bigger, wettest • Expla… on: when the base word has a short vowel sound, the final cons… t usually needs doubling, e.g. 'big' – 'bigger'. Whe… base word has a long vowel sound, the final consonant is usually not d… ed, e.g. 'feel' – 'feeling'. • Dicta… words: hopping, dinner, mopped, dreaming, tricked, biggest
Introduction ***Recap key features of reports***	• Rem… hildren that the aim of these lessons is for them to organise and write… port that gives their readers the information they need simply and clear… this lesson, they will plan their report and write the introduction. • In th… lesson, they read a report on champion dogs. Can they remember what… key features of reports are?
Setting up the lesson ***Paired discussion / note making*** ***Show organisational device – spidergram***	• The … for the report is 'Schools', something they all know a great deal abou… mind children that reports are non-fiction; their purpose is to desc… the way things are, so the children need to start by thinking about wha… know about schools. Remind children that reports are general, so they… d write about schools in general, not about their particular school. Expl… at when writing a report, it is helpful to think that you are writing for som… who does not know anything about your topic – imagine, for exam… an alien who lands on Earth and has never seen a school! In pairs, ask … hildren to note down quickly at least five important things about sch… • Rem… children how useful the Story Staircase was in planning stories. Show or d… a blank report skeleton (as PCM 11 but with only 'School' written in the … le circle). It's a way of showing how reports are organised and written, 'spid… really useful when they write their own. It's also called a *The … am'* – ask if children know why. *sort… ect, or topic, is written in the middle, and the rest of the information is repo… to categories or sections, and joined to the topic in the middle. Our* • Take… *going to have five sections.* their… gestions from children's notes to discuss what sections could be in sect… rt. Remind children that from the last lesson they know that each sect… has to describe a different aspect of school. Take responses and write com… on the spidergram. Guide responses to show that several points may sect… der the same heading and get at least some of the following as Sch… headings: Lessons, Building(s), Playtime, Adults who work in school, … inners.
Having a go ***Independent planning on spidergram*** ***Modelling the introduction***	• Dist… to u… PCM 11 and explain that these are the headings they are all going and… Give children five minutes to plan, using these as section headings, • Brie… ing three or four points under each heading. Write up checklist. idea… view the sections, summarising the ideas suggested. Add one or two • Star… any section that seems to have insufficient content. intro… ing the introduction. Explain that reports start with a general sug… tion to describe clearly what (in this case) schools are like. Take the… ions (scribe something like *Children go to school to learn*). Explain that spic… duction will briefly refer to the other sections of the report – the are… am is very useful because it reminds us of what the other sections *dinn… ibe) They have lessons for most of the day, but also have time for* in s… *nd play*. The introduction briefly needs to mention the adults who work reh… l and the school building. Give children a couple of minutes to wh… one or two sentences to introduce them. Ask children to tell you feat… se they have written in, and which person (third). Recap these as key • Giv… of reports. can… ldren only a few minutes to write the introduction to their report. They … your ideas or write their own.

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Teaching sequence	*Session notes*
Reviewing what's been learned ***Introducing the passive***	• Briefly introduce another feature of reports – they include sentences written in the passive. Remind children about the difference between active (subject does something, e.g. 'Children eat school dinners') and 'passive' (subject now has something done to them, e.g. 'School dinners are eaten by children.' Point out that passive sentences often include 'by'. • Passive challenge – ask children, in pairs, to make up three active sentences starting, 'In school, children (do something)' and then change the sentences to passive, e.g. 'Children read books. Books are read by children.' If there is time, ask them to look at the introduction to see if they can include a sentence in the passive. • Ask children to reflect briefly on what they have learned about reports in this lesson.
Resources	• PCM 11 'School report spidergram': one copy per child • PCM 10 for reference • Flipchart / paper / whiteboards • Books / paper to write reports in
Notes for TA	• A 'spidergram' or report skeleton is a useful way to plan and think about the structure of a report. • The terms 'active' and 'passive' refer to types of sentences. Passive sentences help to make writing sound more formal, e.g. 'The window was broken by a falling tree.' For more information on the passive, see *Grammar for Writing*, Units 45 and 48.

Literacy booster lesson 16 — Report Writing

Teaching sequence	*Session notes*
Spelling challenge ***Identifying the rule*** ***Quick test***	• Today's challenge is to add the suffix '-ing' to make words like 'hurrying'. • Example: hurrying • Explanation: Words ending with a single consonant that is preceded by a short vowel, double the consonant before adding '-ing', e.g. 'drop' → 'dropping'. Words ending with a modifying 'e' (i.e. one that is part of a split digraph) drop that 'e' when adding '-ing', e.g. 'take' → 'taking'. • Dictation words: tapping, running, liking, lifting, cycling, dropping, hurrying
Introduction ***Recap purpose and key features of reports***	• Remind children that they are learning to organise and write a report that will give their readers the information they need clearly and simply. • In this lesson, they will write most of the sections for their report. Quickly recap on the key features of reports.
Setting up the lesson ***Listing ideas, sequencing them in the section***	• Explain that a spidergram gives them the sections for their report, and a key feature of non-chronological reports is that the sections do not have to go in a particular order. • Suggest that you now start the section on lessons. Remind children that they need to give information about lessons to someone (an alien) who has not been to a school. Introduce (scribe) a checklist: *What?, Why?, When?, Where?, Who?* Explain that giving that information often helps to structure the section. Ask children to check quickly what they had planned on their spidergram to include in that section – check that they have four points, and have answered relevant questions from the checklist (e.g. 'Why do we have lessons?' 'What do we do in them?'). Take ideas and write up a list of about four or five points. Repetition of the same basic idea should be acknowledged but need not be added to the list.

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Teaching sequence	*Session notes*
	• Now ask children to think about the order in which to put those points into the paragraph. Emphasise that they need to start with the main point about lessons, the one that explains what happens in lessons and why lessons are important. In pairs, children discuss which is the most important point. Take feedback and number that point, '1'. Quickly take suggestions about how to order the other points, explaining that the sequence helps to make the report clear. • Give children a few minutes to order points on their plan. • Ask them to go quickly through the same process with other sections. Tell them they only have about four or five points to order. Remind them to use the checklist above.
Having a go ***Independent writing***	• Explain to children that they have 15 minutes to write the first three sections. Remind them to use: – the present tense; – the third person; – descriptive (but factual) language; – technical vocabulary (e.g. 'timetable', 'classroom', 'literacy hour'). • Give regular time reminders so that children write about a paragraph in five minutes. After 15 minutes, give them a few moments to read through and check that what they have written covers the main points clearly and is about schools in general and not about their own particular school.
Reviewing what's been learned ***Reflect***	• Quickly ask children to reflect with a partner what they have learned about organising their report.
Resources	• PCM 11 'School report spidergram': one copy per child • PCM 10 for reference • Flip chart / paper / whiteboards • Books / paper to write reports in
Notes for TA	• The purpose of a report is to provide facts and to describe the way things are in a clear, simple way. Reports are: – written in the present (not past or future) tense, e.g. 'Elephants have large ears and use them to keep cool'; – about general, not particular, subjects, e.g. 'Elephants' not 'Jumbo the zoo elephant'; – written in the third person ('they', 'he', 'she', 'it'), not the first person ('I', 'we') or the second person ('you').

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Literacy booster lesson 17 — Report
Finishing and revising

Teaching sequence	*Session notes*
Spelling challenge ***Identifying the rule***	• Today's challenge is to spell words with the prefixes 'in-' and 'im-'. • Examples: invisible, immature • Explanation: 'In-' and 'im-' both mean 'not'. 'Im-' is used as a prefix to add the meaning 'not' to words that begin with a 'p' (like 'imperfect') and to words that begin with 'm' (like 'immoral'). When the root word begins with an 'm', some children forget that adding 'im-' means that the word must have two 'm's' after the 'i'.
Quick test	• Dictation words: immobile, inappropriate, immovable, immortal, inedible
Introduction ***Recap what's been covered***	• Remind children that they are learning to organise and write a report that will give their readers the information they need clearly and simply. • Quickly recap on how much of their report on schools children have written already and what they have left to write. • In this lesson, they will finish writing the report and edit it.
Setting up the lesson ***Using connectives: joining two sentences to improve the flow***	• Recap on connectives. Ask children why connectives are important in writing. Recap on how they used them in their persuasive writing and narrative writing. • Explain that in report writing we often write quite short sentences at first. If all the sentences are short, the writing will not 'flow' properly. Connectives make it flow better. • *If I was starting my section on adults who work in school, I might write, 'The headteacher is the leader of the school. He or she has to sort out any problems. Headteachers have their own office. They do lots of work there.'* • *There are a lot of short sentences here and they sound a bit similar, so I might join the first two sentences with the connective 'who'.* • Scribe crossing out the first full stop, and 'He or she' and replacing it all with 'who'. Re-read, to demonstrate that this 'flows' better. • *I can do something similar with the last two sentences by using the word 'where'. Can you tell me how?* • Scribe removing the full stop, replacing the capital 'T' in 'They' with a lower case 't' and inserting 'where'. Then re-read. • Remind children of connectives. (Refer to PCM 7, 'Other connecting words and phrases'.) Ask them quickly to read through the first three sections and add connectives.
Having a go ***Independent writing***	• Remind children that they have two final sections of the report to write. Quickly ask them to tell you what they need to remember while they are writing these. Explain that you are going to give them the chance to see how much they remember from the last lesson (and that this will be rather like the test). So, referring to their spidergram, ask them to write the final two sections. Give them 10 minutes to write and check their work.
Writing the conclusion	• Explain that they need to write their conclusion before they edit their work and check that it is is a 'winning report'. The conclusion should be a couple of sentences to sum up 'schools'. Suggest that sometimes it is useful to end with a question or to relate the report to the readers. Refer back to the 'Champion Dogs' piece – you could end that with the question, 'Could your dog be a winner?' Ask for suggestions for how children might end their piece and give them a couple of minutes to complete their work. • Give children a few minutes to check spelling, punctuation, and connectives, and that they have used a mixture of short and long sentences.
Checking against key features list	• Finally, they are going to check that they have written 'winning reports'. Remind them of the key features (scribe or display): – *focus on schools in general, not specifically my school;* – *use the present tense;* – *use the impersonal (third person);* – *include at least one sentence in the passive;* – *use technical language.* Children go through their own report and check that they have included all of the key features.

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Teaching sequence	*Session notes*
Reviewing what's been learned ***Reflect on what learned***	• Remind children that the aim of these lessons is to help them to organise and write a report that gives their readers the information they need simply and clearly. • Congratulate children for having written their reports. Ask them to evaluate how well they have achieved the aim. Children quickly share with their partner the three most important things they have learned about report writing.
Resources	• PCM 10 to refer to • PCM 11 'School report spidergram' plans • PCM 7, 8 and 9 to refer to • Children's reports so far • Whiteboards, flipchart
Notes for TA	Connectives (see also notes for Lesson 12) Reports can sound a bit stilted if the information is listed in lots of short, similar sentences. It is more readable if some of those sentences can be combined, using connectives such as 'that', 'because', 'which', 'although', 'when', 'who', etc. For example, 'Elephants need access to water. They drink it and bathe in it.' could become 'Elephants need access to water, which they use for drinking and bathing.' Editing: see notes for Lesson 14.

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Literacy booster lesson 18

Looking back
Finishing and revising

Session notes

- Explain that this is the last of the booster lessons and that you will use it to help children to look back at what they have learned.
- Ask them to review the targets they set themselves in Lesson 1 (PCM 13). Encourage them to think about these targets and the progress they have made.
- Give children each a copy of PCM 12. Explain that it is a page from *Winners and Champions* magazine, but that this page is going to be about the children themselves. Ask them to fill in the name of their school in the first line of the article.
- Remind children that you started by looking at persuasive writing. Bill Poster had six ideas to help make advertisements really persuasive. Ask children to work with a partner to see how many of those six championship secrets they can remember.
- Take feedback to establish the six features.
- Draw attention to one of those features: strong, powerful adjectives.
- Point out that this is a championship idea that is useful in almost all kinds of writing.
- Tell them you're going to set a quick adjective challenge. Write this sentence: 'The man went down the street.' Say that it's meant to be a sentence from a mystery story. Point out that it could be much improved by the addition of adjectives. Ask children to write one adjective for 'man' and one for 'street' on their whiteboards. Remind them that it's a mystery story.
- Give them a minute or two, then take feedback.
- Then ask them to write their revised sentence in the 'Best use of powerful adjectives' box.
- Remind children that in the module on persuasion they also looked at writing discussion texts.
- Ask them quickly to sketch in the 'top planning tool' box the planning tool that helps both to write discussion texts (like 'Even' Eddie) and persuasive arguments (like Anna Pinion).
- Take feedback about the 'for and against' planning grid.
- Point out that in the second module children learned about story writing. Ask them to work with a partner to remember the main ingredients of story-planning.
- Take feedback.
- Ask them to remember the work they did on connectives in the story module. Ask them to think of some time connectives (you may want to give an example, such as 'Later that night', to get them started). Tell them you want them to think of two more phrases that are time connectives (not just words) and write them in the 'Story time' box.
- Take feedback and review examples.
- Remind them that in the final module they worked on reports. Ask them to work in pairs to recall the key features of reports.
- Take feedback to establish the main features (present tense; about general subjects, not particular instances; written in the third person).
- Ask them to remember the name of the planning tool that's very useful for writing reports (spidergram).
- Finally, remind them that all they've learned in these lessons, including spelling, will be very helpful in their writing, whether they are writing short or long pieces. If they remember to use what they've learned in these lessons, they will be able to write like champions.

Resources	• PCM 12 • PCM 13

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Winners Champions Magazine

January issue

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Many dogs all over the world have won prizes in a wide range of competitions and award ceremonies that are organised to celebrate particular achievements or qualities which make those dogs particularly distinctive.

While many dogs are the product of a mixture of different breeds, there are some dogs that have been pure-bred – that is, their parents and their ancestors were all dogs of one single breed – for example, bulldogs. The distinctive features of each of these breeds are highly important to their owners, and many competitions are held to find dogs which are specially good examples of the features of their particular breed. For instance, a dachshund should have a tail which is not just long but which noticeably narrows towards its tip.

One of the most famous of these dog competitions is called Cruft's, and it is now held in Birmingham each year. Dog breeders from all over the world come to Cruft's with their most precious dogs, hoping that their particular animal will be selected as the best dog of its kind. A special feature of Cruft's is that as well as the separate competitions to find the best dog in each breed, there is an overall prize for the best of show – that is the finest dog out of all the animals entered for the individual competitions.

Smaller, local competitions are held all year round in venues throughout the country. Most weekends, there will be at least three or four dog shows for competitive dog breeders to choose from, if they want to enter one of their dogs for a prize.

There are other dog shows that aim to create prize-winning opportunities for dogs that are not necessarily pure-bred or even particularly attractive. These competitions are for dogs that have special skills, rather than notable physical features. One example of a competition of this kind is the sheep-dog trial. This is a show in which sheepdogs – working dogs that are kept on farms to help their owners control the movements of sheep – demonstrate their skill in 'herding' flocks of sheep around a pre-arranged course, usually ending by directing the sheep into a fenced enclosure. The skill of these dogs is in responding intelligently to directions given to them by their owners. These directions are given in the form of whistles, which instruct the sheepdogs on which way to go and how to steer the sheep towards their pen.

Another group of prize-winning dogs is animals which have saved the lives of their owners or other humans, by acting intelligently in the face of danger. Examples of such dogs include pets which have barked loudly enough to wake a family when their house caught fire at night and dogs which have won life-saving awards by rescuing adults or children from drowning.

Throughout Britain and across the world there are many dogs that have won prizes and special awards. These dogs and their owners can feel a special pride in their achievements.

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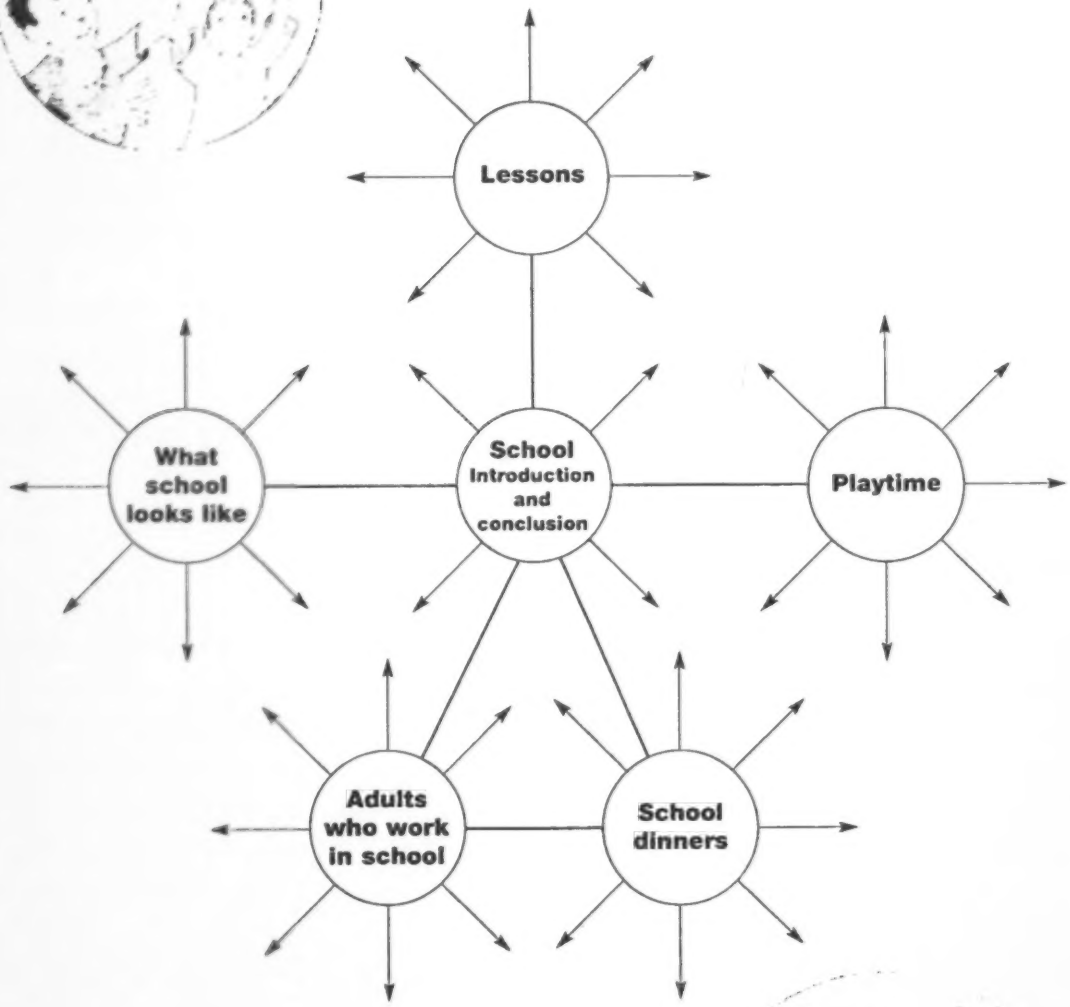
School report spidergram



Winners and Champions Magazine

January issue

YEAR 6 IS A WINNER!

A Year 6 pupil from _____ school is amongst the poll-toppers in a survey to find champion readers and writers.

Potential winners had to prove their reading and writing skills in a series of special challenges set by the editors of *Winners and Champions* magazine.

Best use of powerful adjectives

Winners and Champions magazine set its readers on a hunt for the most powerful adjectives they could track down.

The challenge was to improve this sentence from a mystery story: **'The man went down the street.'**

Our panel of judges gave top marks to this winning entry:

Story time!

Writing a good story depends on being able to link the sequence of events together using good time connectives. Our top tale-teller, Rita Story, challenged our readers to come up with two good time-connecting phrases that they would use in their stories. Here are Rita's champion choices:

'Even' Eddie says, 'While many of the entries were of a very high standard, there were nonetheless many that fell short of what we expected.'

Anna Pinion told us, 'I feel very strongly that the entry we have chosen is undoubtedly the best.'

Top planning tool for discussions and persuasive arguments

The next challenge was thought up by the combined brain power of our very own 'Even' Eddie and our prize-winning letter writer, Anna Pinion. They asked competitors to sketch out a planning tool that would help them to write discussions and persuasive arguments. They received hundreds of entries.

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My target bank

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